

SAN FRANCISCO CINEMATHEQUE

SPECIAL EVENTS

Trinh and Bourdier's *Night Passage*

Ken Jacobs' *Star Spangled to Death*

Tribute to Jean Rouch

Total Mobile Home:
The Ecstasy of Kino Garbology

Dialogues in the Dark:
The Pleasures and Anxieties of Influence

APPEARANCES BY

Nathaniel Dorsky

Jennifer Fieber

Morgan Fisher

Ernie Gehr

Janie Geiser

Ross Lipman

Kent Long

Nguyen Tan Hoang

Steve Polta

Thad Povey

Rick Prelinger

Charlotte Pryce

Total Mobile Home

Trinh T. Minh-ha and Jean-Paul Bourdier

RECOGNIZING THAT SAN FRANCISCO CINEMATHEQUE'S FAME HAS LASTED FAR longer than the requisite 15 minutes—we're now in our 44th year of independent, experimental film and video exhibition—The Andy Warhol Foundation for the Visual Arts has awarded us a major two-year grant in support of our culturally vital public programs.

This much-appreciated acknowledgement of excellence is significant not only for the financial boost that such a grant brings but also for its philosophical endorsement of our mission and activities. To be recognized in the name of an undisputed giant in our field of avant-garde cinema suggests that we are indeed connecting images and ideas in ways that resonate far beyond the screening room. We are, in fact, creating and critiquing culture through a ceaseless investigation of media-arts work that in turn reflects our collective sense of wonder and individual pursuits of the unknown. To those who choose to counter these lofty explorations with disaffected disdain ("C'mon, it's just a movie")...well, you need to take a chance or two on the moving images that course through Cinematheque's Spring 2004 season.

Hop the train in Trinh and Bourdier's beautiful new narrative feature *Night Passage*, explore landscapes of potential and enjoy excellent adventures in space (in two of our themed programs), illuminate the peripheral with Ross Lipman, and keep your eyes wide open for Rick Prelinger's panorama ephemera. Eavesdrop on **Dialogues in the Dark**, a new series for which contemporary artists pair their works with classics and surprises by their avant-garde forebears; to begin, Nguyen Tan Hoang, Janie Geiser and Morgan Fisher tussle with the pleasures and anxieties of influence in the light and shadow of Ernie Gehr, Meliès and others. Join in as Fieber meets Polta among landscapes large and small, as Nathaniel Dorsky pays tribute to Stan Brakhage and the sacred realm of devotional cinema, and as we fondly remember French pioneer Jean Rouch. By Independence Day, you'll be ready to light fireworks for Ken Jacobs' incendiary *Star Spangled to Death* (all six-plus hours of it!), but not before immersing yourself in the hand-painted wonder of José Antonio Sistiaga's *Ere Erera Baleibu Icik Subua Arauaren* and bidding farewell (for now) to Total Mobile Home. Be sure, too, to pick up advance tickets for our two co-presentations at this year's San Francisco International Film Festival. Think global, act local, thank Warhol.

Steven Jenkins

FROM ITS INCEPTION IN BRUCE BAILLIE'S BACKYARD IN CANYON, CALIFORNIA, San Francisco Cinematheque's purview has extended locally, nationally and internationally. It also extends back over one hundred years to review works from the rich history of experimental, documentary, personal and ephemeral film, as well as pre- and para-cinematic forms, cinema-integrated performance and site-specific moving-image art. During the organization's recent history, programming has been guided by individual artistic directors; reaching further back to the 1960s and early '70s, screenings and events were planned by loosely-knit groups of committed individuals. This original model has been revived, leading to last year's formation of a Curatorial Committee.

Beginning with the Winter 2003 calendar, Cinematheque has been programmed by a group of staff members and volunteers who arrange and organize the screenings that make up our seasonal calendars. Each member of the committee is responsible for developing a selection of programs for each calendar cycle. We meet weekly to discuss how to present work with regard to current issues in cinema, its relation to the other arts and sciences, and how it presents the current state of the world. The calendar itself is then considered as a whole, maintaining an exhibition schedule of new work at the margins as well as keeping alive the pluralistic sources of that work in a range of historically significant cinema. It is extremely important that the community represent itself, hence the committee is and will continue to be comprised of Bay Area media artists.

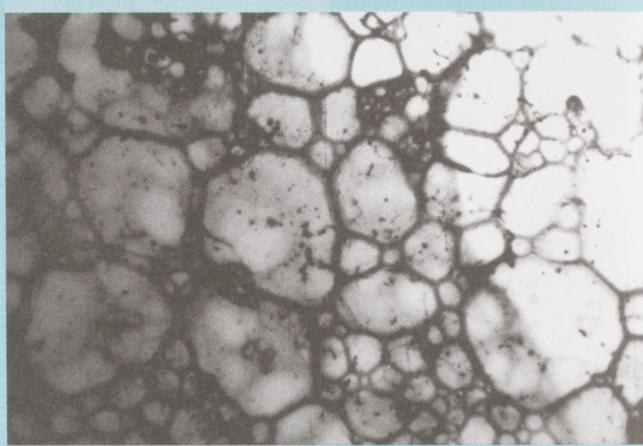
Our primary allegiance is to the efforts of people who imagine, document and critique the worlds we have, do and might live in. To this end, we look outward from our backyard to Cinematheque's long tradition of in-person and guest-curated screenings, creating a forum for artists to present their work directly—and for audiences to engage and question them. With our thematic shows and series we want to reveal and evoke connections between works often stemming from very disparate sources and times. Reaching further out, our crossover and co-presented shows attempt to incite dialogues between the experimental and personal film world and the kindred communities of musicians, artists, architects, performers and writers.

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The Curatorial Committee



Matthias Müller, *Vacancy*, May 6



José Antonio Sistiaga, *Ere Erera Baleibu Icik Subua Arauaren*, June 24



Kurt Kren, *Asyl*, May 2

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Daniel "Dewey" Schott

Glen Springer

Sandeep Vishnu

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Elizabeth Block

Michael Goodier

SeongSin Jeon

Ashleigh Louer

Kim Miskowicz

Kristin Murtaugh

Juan Manuel Simon-Barallobre

Lauren Sorenson

Jeremiah Stewart

Rafael Tolentino

Technicians

Kara Herold

Marijke Jorritsma

Steve Polta

Webmaster

Gilbert Guerrero

Design

Toki Design

MEMBERSHIP

Show your support of alternative media arts by joining San Francisco Cinematheque's thriving membership. JOIN NOW and enjoy exciting new benefits!

\$35 Experimenter (\$25 for students with ID, seniors and disabled patrons)

- one discount admission per screening
- 20% discount on Cinematheque publications
- advance notice of programs and special events
- access to Cinematheque's new Resource Center
- acknowledgement in Cinematheque program calendar
- Cinematheque collectible

\$60 Collaborator

- all Experimenter benefits
- two discount admissions per screening

\$100 Iconoclast

- all Experimenter benefits
- two free admissions per screening
- two Cinematheque tee-shirts

\$250 Cineaste

- all Iconoclast benefits
- two Cinematheque publications
- avant-garde DVD

\$500 Visionary

- all Cineaste benefits
- private home screening for you and your guests, presented by Cinematheque curators

Memberships are valid for one year from date of purchase.

Please make checks payable to San Francisco Cinematheque.

145 Ninth Street, Suite 240, San Francisco CA 94103

Please note that membership dues are not tax-deductible. Donations, however, are fully tax-deductible, and are appreciated any time and for any amount.

STAY IN TOUCH AND INFORMED

We'll be happy to send you program calendars and other Cinematheque information.

Join our snail-mailing list by sending your name and address to
mailinglist@sfcinematheque.org

For news and program updates right to your inbox, send email to
sf_cinematheque-subscribe@yahoogroups.com

For up-to-the-minute info, point your browser to
www.sfcinematheque.org

San Francisco Cinematheque is supported in part with generous funding from Grants for the Arts/San Francisco Hotel Tax Fund, Walter and Elise Haas Fund, William and Flora Hewlett Foundation, IBM Corporation, LEEF Foundation/CFC, National Endowment for the Arts, Bernard Osher Foundation, Potrero Nuevo Fund, San Francisco Film Commission, The San Francisco Foundation, Andy Warhol Foundation for the Visual Arts, the generous contributions of Cinematheque members and donors, and the cooperation of California College of the Arts and Yerba Buena Center for the Arts. Your support is essential and appreciated.

Special thanks to the Consulate General of Spain, San Francisco; Film Arts Foundation; Headlands Center for the Arts Artist Talks; Monaco Hotel, San Francisco; National Asian American Telecommunications Association; Pacific Film Archive; San Francisco Art Institute; and San Francisco Film Society.



We're thrilled to announce the publication of ***City Slivers and Fresh Kills: The Films of Gordon Matta-Clark***, an incisive excavation of this great artist's cinematic oeuvre. As an accompaniment to last season's Matta-Clark retrospective, this dynamic exhibition catalogue is the first publication to focus solely on the self-styled architect's previously neglected film works. Featuring essays by Jane Crawford, Steven Jenkins, Jane Martin and Juan Manuel Simon-Barallobre, and sliced through with film stills and rare personal images, ***City Slivers and Fresh Kills*** will delight Matta-Clark enthusiasts as well as artists, architects and cineastes who appreciate the "cutting" in cutting-edge. Available while supplies last for \$20 (plus \$3 postage).

Also published last season, ***Passing Through: A Philip Hoffman Retrospective*** is a tender and true look at the Canadian filmmaker's deeply personal films. Interviews, essays, film scripts and stills provide insight into *What these ashes wanted, passing through/torn formations* and other elegiac Hoffman works. Available while supplies last for \$10 (plus \$3 postage).

Pranks and theories abound in ***Hung Up***, a Cinematheque DVD release coinciding with last year's Eric Saks retrospective. Produced by Saks in a limited edition of 100 copies—each a one-of-a-kind artwork replete with original drawings and lavish packaging—the DVD features a premiere project available only in this special edition. Available while supplies last for \$20 (plus \$3 postage).

For a bittersweet reading experience, be sure to pick up ***Jovial Tales for Tragic Sensibilities***, a gorgeous and provocative catalogue published last year to commemorate Cinematheque's screening of Jeanne C. Finley's slide-video works and the titular retrospective celebrating Finley and art partner John Muse at New Langton Arts. Copiously illustrated, and featuring insightful essays by artist Mark Alice Duran and cultural critic Margaret Morse. Available while supplies last for \$15 (plus \$3 postage).

Hardcore cineastes and casual film buffs alike will want to pick up the latest edition of Cinematheque's annual ***Program Notes***, which compile each and every note on each and every film presented throughout our three-season year of screenings. Extensively indexed and cross-referenced, this convenient, historically valuable compendium contains incisive background notes, artist biographies, curatorial blurbs, filmographies and original writings not found anywhere else. Available while supplies last for \$12 (plus \$3 postage).

SAN FRANCISCO

CINEMATHEQUE

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SPRING 04 AT A GLANCE

Saturday, April 10 at 7:00 pm

Trinh and Bourdier: *Night Passage*
San Francisco Art Institute

Thursday, April 15 at 8:00 pm

Total Mobile Home:
The Ecstasy of Kino Garbology
Headlands Center for the Arts

Sunday, April 18 at 6:45 pm

SF Int'l. Film Festival: *Bringing to Light*
AMC Kabuki Theatres

Thursday, April 22 at 6:30 pm

SF Int'l. Film Festival: *Motion Studies*
AMC Kabuki Theatres

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Excellent Adventures in Visual Space
Timken Hall, California College of the Arts

Thursday, May 6 at 7:30 pm

Framing Spatial Experiences
Yerba Buena Center for the Arts

Sunday, May 9 at 7:30 pm

Landscapes of Potential
Timken Hall, California College of the Arts

Thursday, May 13 at 7:30 pm

Dorsky and Brakhage: *Devotional Cinema*
Yerba Buena Center for the Arts

Thursday, May 20 at 7:30 pm

Nguyen Tan Hoang: *Re/Callings*
Yerba Buena Center for the Arts

Thursday, May 27 at 7:30 pm

Ross Lipman: *Illuminate the Peripheral*
Yerba Buena Center for the Arts

Thursday, June 3 at 7:30 pm

Janie Geiser: *Invisible Envelopes*
Yerba Buena Center for the Arts

Sunday, June 6 at 7:30 pm

Morgan Fisher: *The Director Looks at Footage*
Timken Hall, California College of the Arts

Sunday, June 13 at 7:30 pm

Rick Prelinger: *Panorama Ephemera*
Timken Hall, California College of the Arts

Thursday, June 17 at 7:30 pm

Fieber and Polta: *Landscapes Large and Small*
Yerba Buena Center for the Arts

Thursday, June 24 at 7:30 pm

José Antonio Sistiaga:
Ere Erera Baleibu Icik Subua Arauaren
Yerba Buena Center for the Arts

Thursday, July 1 at 7:30 pm

A Tribute to Jean Rouch: *Jaguar*
Yerba Buena Center for the Arts

Saturday, July 3 at 2:00 pm

Ken Jacobs: *Star Spangled to Death*
Yerba Buena Center for the Arts

SAN FRANCISCO

CINEMATHEQUE

Orkan Telhan, *On Escape*, May 2



CINEMATHEQUE

SAN FRANCISCO

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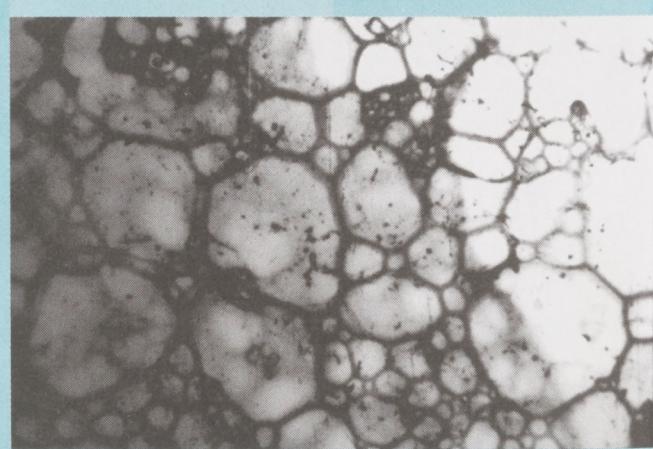
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Jennifer Fieber

Nathaniel Dor

Notes by program curators.

Saturday, April 10 at 7:00 pm

San Francisco Art Institute

Trinh and Bourdier's Night Passage

Trinh T. Minh-ha and Jean-Paul Bourdier In Person

Co-presented with Film Arts Foundation

Trinh and Bourdier, *Night Passage*, April 10

Writer, composer, theorist and filmmaker Trinh T. Minh-ha consistently challenges her audiences with each new work, constantly shifting the ways in which she critically engages with the form and spirit of cinema. Long celebrated for her essay films that transform viewers through their exquisitely articulated deconstruction of our cinematic expectations (*Reassemblage, Surname Viet Given Name Nam*), she also has worked in experimental narrative. Her newest piece, *Night Passage*, co-directed with Jean-Paul Bourdier, is a digital tale made in homage to Kenji Miyazawa's novel *Milky Way Railroad*. Three young characters go on a journey into the land of "awakened dreams," moving between the train that carries them and the mysterious places of inner longing and existential reflection in which they stop, each elegantly depicted through a different artistic approach. (Irina Leimbacher)

Thursday, April 15 at 8:00 pm

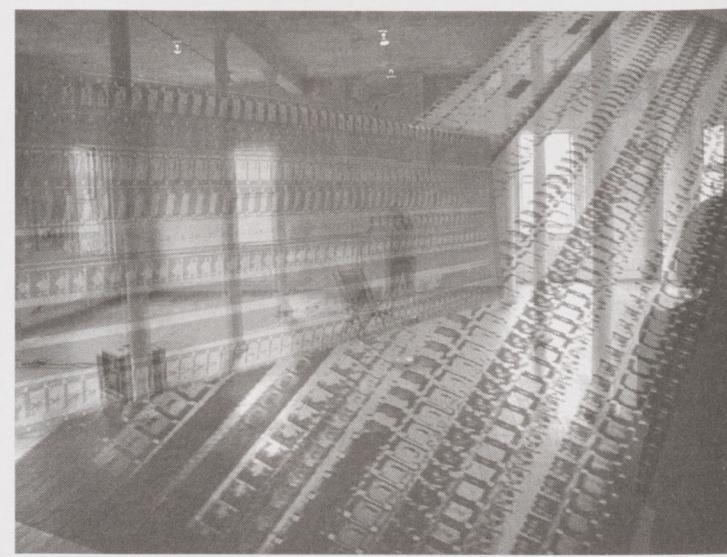
Headlands Center for the Arts Project Space/West, Building 944

Total Mobile Home: The Ecstasy of Kino Garbology

Live Film Performance and Installation

Rebecca Barten and David Sherman In Person

Co-presented with Headlands Center for the Arts Artist Talks

For 6:00 pm dinner reservations (\$15 per person) call 415.331.2787 ext. 28 by Tuesday, April 13. For additional information, visit www.headlands.org.Total Mobile Home, *The Ecstasy of Kino Garbology*, April 15

Since the early '90s the world's first microCINEMA, San Francisco's Total Mobile Home (TMH)—Rebecca Barten and David Sherman—have periodically procured armloads of deserted institutional films from trashcans behind Bay Area libraries, schools and labs. Says TMH: "It is a strange, sad and beautiful thing to find a 16mm film in a dumpster. It always means that some power-that-is has deemed celluloid obsolete. It is a call for action." During their 2004 residency at Headlands Center for the Arts Project Space, TMH will finally have the time and space to inventory and present this luminous garbage. Composed of unfurled and arranged celluloid strips, film cans, reels and mechanical/natural light projections, the studio becomes an expanded cinema laboratory for synthesizing discoveries, a celebration of daily cine-exhumation. (*Total Mobile Home*) TMH was an integral part of Cinematheque's Curatorial Committee during 2002-03.)

Sunday, April 18 at 6:45 pm

AMC Kabuki 8 Theatres

Bringing to Light

Ernie Gehr, Kent Long, Thad Povey and Charlotte Pryce In Person

Co-presented with Pacific Film Archive and San Francisco International Film Festival

Advance ticket purchase strongly recommended; call 415.561.5012 or visit www.sffs.org for tickets and additional information.Charlotte Pryce, *Concerning Flight: Five Illuminations in Miniature*, April 18

Incorporating keenly wrought observations, plundered educational films, hand-drawn animation, decaying celluloid or an eclectic array of optical techniques, the ten films in our annual co-presentation of recent experimental work bring to light concealed realities and unspoken emotions. Charlotte Pryce's *Concerning Flight: Five Illuminations in Miniature*, Julie Murray's *I Began to Wish...* and Thad Povey's *Metaphysical Education* each transform their found footage into provocative existential meditations, while Kent Long's *The Waves* and Jeanne Liotta's *Loretta* use optical printing to highlight form and pattern. Master animator Robert Breer's *What Goes Up*, Brian Frye's *Observations at Gettysburg, 6 July 2002*, Ernie Gehr's *Passage*, Rebecca Meyers' *glow in the dark (January-june)* and Bill Morrison's *Light is Calling* each, in very distinct ways, highlight the passage of and through time, whether personal, historical or of celluloid itself. (Kathy Geritz, Irina Leimbacher)

Thursday, April 22 at 6:30 pm

AMC Kabuki 8 Theatres

Motion Studies

Co-presented with San Francisco International Film Festival

Advance ticket purchase strongly recommended; call 415.561.5012 or visit www.sffs.org for tickets and additional information.

This international selection of experimental shorts features manipulations of appropriated footage, creations of alternate parallel worlds and meditations on the meaning of family. Films include *It's Not My Memory of It: Three Recollected Documents* (Julia Meltzer, David Thorne), an investigation of secrecy, memory and classified documents; *Papillon d'amour* (Nicolas Provost), a mesmerizing manipulation of *Rashomon*; *imAgo* (Nikos Veliotis), which questions television's role as a creator of idealized images; *You Define Single File* (Random Touch), a cryptic symbol-laden message from space; *The Greater Vehicle* (Robert Fox), an ode to group salvation through public transport; *Martin* (Bill Basquin), a formal study and a sociological vignette; *Not Too Much Remember* (Tony Gault), exploring the power of storytelling; *Papa Blue* (Charlene Shih), the story of a father and daughter's journeys through depression; and *The Happy Three Family* (Karen Vanderborth), a surreal spin on the biblical tale of The Three Wise Men. (Maia Cybelle Carpenter)

Sunday, May 2 at 7:30 pm

Timken Hall, California College of the Arts

Excellent Adventures in Visual Space

Historical panoramas were invented because people wanted to see many times and spaces at once, while cinema has from its inception also been a means to envision a more expansive and more detailed reality. Muybridge's motion studies, Painlevé's seahorses and Brakhage's sea of nameless greens all realize Vertov's KINO EYE, extending human perception. The science of biomimetics tries to get machines to see how humans do, but tonight's artists use cinematic machines to see beyond the human and even induce the sense of a body that you don't have. Featuring Robert Schaller's *My Life as a Bee*, made with a pinhole camera; Kurt Kren's matte box virtuosity in *Asyl; Urban Episodes* by Steina, part of her "Machine Vision" series; Orkan Telhan's immersive virtual environment *On Escape*; and going straight from camera obscura to DV, Ernie Gehr's weightless *Glider*. (Konrad Steiner)

Thursday, May 6 at 7:30 pm

Yerba Buena Center for the Arts

Framing Spatial Experiences

What if film is not necessarily a simulacrum of reality but a way of perceiving the space we inhabit? Our lives are spent on the split-level between forms of architecture and movements of city planning: the inside of the city versus the outside of the city. Tonight's program is a curatorial experiment in reading the abstracted texts of urban spatial dynamics, exploring the notion that architecture equals the art of the frame and that the art of the frame equals film. Challenging the stability of presence and leading us on unexpected paths, these works explore the infamous opposition of architecture and the city planned, the world over. Featuring *Icarus* by Tirtza Even, *Vacancy* by Matthias Müller, *Midtown* by Sarah Morris, *Invisible Cities* by Julio Soto, and works by Ian Toews and Jesper Fabricius. (Maia Cybelle Carpenter)

Charlotte Pryce, *Concerning Flight: Five Illuminations in Miniature*, April 18

Sunday, May 9 at 7:30 pm
Timken Hall, California College of the Arts
Landscapes of Potential

"[P]hotographs remind us that landscape is not an act of fate but of human choice, and seem to ask, 'What would you like this landscape to become, bearing in mind what it was and what it is?'" (Philippe Arbaizan). The works in this program focus on re-presenting the "natural" landscape as a site of information exchange. By framing the landscape and its horizon line, the image begins to function as a site of potentials—a virtual space simultaneously inhabiting pasts, presents and futures. Works include David Rimmer's *Local Knowledge*, Oskar Fischinger's *Munich-Berlin Walking Trip*, Steven Topping's *Reading Canada Backwards* and Thomas Comerford's *Shaumberg II: Figures in the Landscape*. (Maia Cybelle Carpenter)

Thursday, May 13 at 7:30 pm

Yerba Buena Center for the Arts

Devotional Cinema: Nathaniel Dorsky on Stan Brakhage's A Child's Garden and the Serious Sea

Nathaniel Dorsky In Person

In celebration of Tuumba Press' recent publication of Nathaniel Dorsky's new book *Devotional Cinema* (described by Kathleen Tyner as "a rare treasure of penetrating insight into the language of film...somewhere between a Zen koan and a Victorian love story"), Cinematheque presents *A Child's Garden and the Serious Sea*, the 1991 masterwork by Stan Brakhage, close friend of Dorsky's and easily the most prolific filmmaker in the history of the medium. The first in the epic "Vancouver Island Quartet," a major series of luminous long-form film poems that straddled the final decade of Brakhage's life, *A Child's Garden* is a visual meditation on the land- and seascape of Victoria Island, British Columbia and an imagined biography of Marilyn Brakhage through an envisioning of her childhood there. Dorsky will speak about Brakhage's film and its relation to his notion of devotional cinema. (Steve Polta)

Thursday, May 20 at 7:30 pm

Yerba Buena Center for the Arts

Dialogues in the Dark: Program One Re/Callings: An Evening with Nguyen Tan Hoang

Nguyen Tan Hoang In Person

Co-Presented with National Asian American Telecommunications Association

Nguyen Tan Hoang kicks off *Dialogues in the Dark: The Pleasures and Anxieties of Influence*, a new series for which contemporary media provocateurs pair their own works with those of their avant-garde forebears. Vietnamese-American Hoang makes videos that rausously and provocatively subvert both pop culture and identity politics while simultaneously interrogating forms of desire in queer Asian male identities. Through playful and ironic reappropriations of an eclectic array of images, he explores and explodes various forms of desire, its mediation and gay subjectivity. Tonight he presents four videos—his probing of homoerotic imagery in *Forever Jimmy!* and *K.I.P.*, and the semi-autobiographically inspired *The Calling* (the priestly and the queer) and *PIRATED!* (boat child meets pirates)—as well as other works that have had an influence on his practice: Cecilia Dougherty's *The Drama of the Gifted Child*, Bruce and Norman Yonemoto's *Vault*, Richard Fung's *Islands*, Robert Blanchon's *Let's Just Kiss + Say Goodbye* and Clover Paek's *We Got Moves You Ain't Even Heard Of (part one)*. (Irina Leimbacher)

Thursday, May 27 at 7:30 pm

Yerba Buena Center for the Arts

Illuminate the Peripheral: Films by Ross Lipman

Ross Lipman In Person

Co-presented with Film Arts Foundation

Ross Lipman premieres *The Interview*, a taut psychological narrative exquisitely rendered in muted colors and with a soundtrack worthy of comparison to Bresson's best. Shot during Lipman's years in San

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Francisco, it concerns a woman trying to pick up the trail of her past, by chance and through goodwill entering the life of a single mother, herself struggling to create a future in an era of downsizing. We will also be graced by two live performances, first by SF's own Julie Queen, singer and star of *The Interview*, then Lipman's preview of his narrated slide chronicle *Rotherhithe (Keep Warm. Burn Britain)*, a slice of lives in the addict/outcast/punk enclave known in anarchist circles as "Squatter's Paradise" in East London. Also screening: *The Gift—Michael Barrish screen test* and *Rhythm 93*. (Konrad Steiner)

Thursday, June 3 at 7:30 pm

Yerba Buena Center for the Arts

Dialogues in the Dark: Program Two Invisible Envelopes: An Evening with Janie Geiser

Janie Geiser In Person

Many of Janie Geiser's films are like cinematic miniatures, evoking ambiguous narratives and cryptic worlds filled with primal yet elusive emotion. Through her delicate and deft animation of found objects, cut-out images and enigmatic female figures, she creates tiny dramas with immense resonance, often drawing from a "noir" sensibility of anxiety and suspense. Tonight we will screen several of Geiser's works, including *Spiral Vessel*, *Immer Zu*, *Lost Motion*, *Ultima Thule*, *The Fourth Watch* and the Bay Area sneak preview of her new *Terrace 49*. These will be accompanied by films which have inspired or had a formal and emotional impact on her own work, including Ernie Gehr's *Rear Window*, Phil Solomon's *Figure/Ground (The Snowman)*, a short piece by Méliès and other surprises. (Irina Leimbacher)

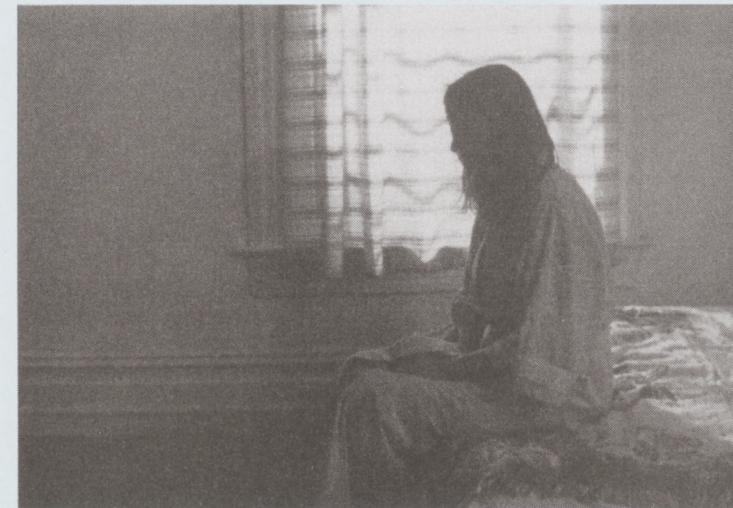
Sunday, June 6 at 7:30 pm

Timken Hall, California College of the Arts

Dialogues in the Dark: Program Three The Director Looks at Footage: A Presentation by Morgan Fisher

Morgan Fisher In Person

Since the late '60s, Morgan Fisher has made films which foreground the industrial basis of all filmmaking, ironically combining narrative and non-narrative forms and underscoring the common ground between the oft-unreconciled poles of the independently produced "experimental" film and industrially produced commercial product. In his first visit since 1985, Fisher (who has long worked in and been inspired by the film industry) will present his latest film, *()*—a rigorously constructed homage to the unsung building block of narrative film language known as the insert shot—in the context of specifically chosen precursors and inspirations, the films *---* by Thom Andersen and Malcolm Brodwick, *Arnulf Rainer* by Peter Kubelka, and Fisher's own 1974 film *Cue Rolls*. (Steve Polta)

Nguyen Tan Hoang, *PIRATED!*, May 20Ross Lipman, *The Interview*, May 27Janie Geiser, *Lost Motion*, June 3Rick Prelinger, *Panorama Ephemera*, June 13**Sunday, June 13 at 7:30 pm**

Timken Hall, California College of the Arts

Rick Prelinger's Panorama Ephemera

Rick Prelinger In Person

For more than twenty years, media archaeologist Rick Prelinger has been investigating and interpreting ephemeral media forms, most famously educational and industrial film. Projects such as *Our Secret Century*, *Call It Home* and the *Ephemeral Films* series use this material as a means to expose twentieth-century trends such as the growth of the American middle class, the history of suburbia and the ever-rising tide of advertising and consumerism within postwar capitalism. Tonight, Prelinger presents *Panorama Ephemera*, which he describes as "a collage of sequences taken from a wide variety of industrial, advertising, educational and amateur films which traverses the conflicted landscapes of twentieth-century America and lets the films' often skewed visions construct a new American history that begins and ends in unexpected places." (Steve Polta)

Thursday, June 17 at 7:30 pm

Yerba Buena Center for the Arts

Landscapes Large and Small: Films by Jennifer Fieber and Steve Polta

Jennifer Fieber and Steve Polta In Person

Former San Francisco resident Jennifer Fieber returns from New York for her first in-person screening, joined by Cinematheque staffer, filmmaker and audio artist Steve Polta. The luminous landscapes and abstract urban structures of Fieber's films resonate with a disquieting tranquility, while Polta transposes his rhythmic and sometimes rancorous audio syncopations with sensuous renderings of micro-landscapes. Fieber will show her films *Letters are Yellow*, *Dual16, Their Idols Disintegrate* and her work-in-progress *Swiss Alps*. Polta will screen four new silent works, including the 16mm film *Minnesota Landscape*; three super-8 films: *The Berries, 2001 in Oakland* and *interval Oakland 99*, all silent; and two older super-8 sound films: *Estuary #1* and *1997C (Red Sketch)*. (Scott Stark)

Thursday, June 24 at 7:30 pm

Yerba Buena Center for the Arts

José Antonio Sistiaga's Ere Ereira Baleibu Icik Subua Arauaren

Sponsored by the Consulate General of Spain, San Francisco

Known throughout Europe for his wildly gestural, vibrantly colored abstract paintings, Basque artist José Antonio Sistiaga treats color and light as raw materials and sole subject matter in his large-scale immersive canvases, expressing a vigorous and confrontational attitude towards free and direct sensual experience. While actively painting since the 1950s, Sistiaga has since the '60s assembled an equally masterful body of film work, virtually unknown in the United States. Tonight we screen Sistiaga's 1970 masterpiece and best-known film *Ere Ereira Baleibu Icik Subua Arauaren*. Meticulously hand-painted over the course of two years, the film is a silent, continuously transforming seventy-minute experience of pure vibrating light and rolling texture—screened tonight as a brand new print, in all its 35mm Cinemascope glory! (Steve Polta)

Thursday, July 1 at 7:30 pm

Yerba Buena Center for the Arts

A Tribute to Jean Rouch: *Jaguar* (The First Road Movie)